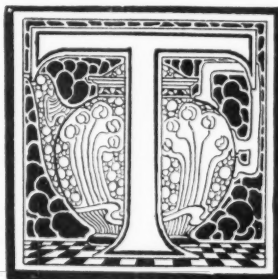


KERAMIC STUDIO

Vol. XXII, No. 11

SYRACUSE, NEW YORK

March 1921



THE first Competition since the war has come and gone, and we have been most agreeably surprised by the quality of the designs as well as the quantity submitted. It has been a difficult choice to award the prizes, but we have made the final decision as follows: Breakfast Set—First Prize, Florence McCray, Garden City Kansas; Second Prize, Mrs. Leah Rodman Tubby, Los Angeles; Third Prize, Lola A. St. John, Albany, Indiana; Mentions: First, Mrs. F. H. Hanneman, Mt. Horeb, Wis.; Second, Mrs. Sue E. Kelley, Riverside, California; Third, Mrs. Robert D. Haire, Clinton, Mo.; Fourth, Mildred Ashcroft, Principia School, St. Louis, Mo.

Lunch Set—First Prize, Mrs. Sue E. Kelley, Riverside, California; Second Prize, Virginia Rose Hoff, Principia School, St. Louis, Mo.; Third Prize, Rhoda Robbins, Syracuse University. Mentions: First, Mrs. Leah Rodman Tubby, Los Angeles; Second, Lillian V. Miller, Milwaukee, Wis.; Third, Olive E. Rhyme, Portage, Wis.; Fourth, Mrs. F. H. Hanneman, Mt. Horeb, Wis.

Dinner Set—First Prize, Katherine G. Holden, Philadelphia; Second Prize, Maude Allyn Griffin, Chicago; Third Prize, Mary Johnston, St. Paul, Minn. Mentions: First, Jessie N. Bailey, Binghamton, N. Y. High School; Second, Florence McCray, Garden City, Kansas.

For the benefit of future contributors, the following requirements for work submitted for reproduction are here given:

For black and white designing, a bottle of Higgins India ink, which is a uniform intense black; a fine and a broad ribbed pen (Esterbrook No. 1); a Japanese brush for large areas. A smooth Bristol board makes the best surface for reproduction. A Japanese water color brush in the hand of a skillful worker makes a more artistic line than the pen, a line with individual feeling in it. Such a brush can be used for the finest as well as for the broadest strokes and washes (See designs of Mr. Heckman).

For wash drawings, the same Japanese brush can be used with the Chinese stick, India ink or water color charcoal grey. The paper must be of a good quality, and very smooth, as the pebbled surface of the rougher papers makes a very mussy reproduction. The Higgins ink can be used in any heavy black areas. A china slant with three divisions is also a great convenience.

For color studies, a smooth water color paper is also required. With a Japanese brush and Winsor & Newton colors, Cobalt, Rose Madder, Aurora or Chrome Yellow, Vividian or Emerald Green, practically every color combination can be made. Black can be added for any black portions of design, and White can be used to paint out errors not otherwise removable. For certain types of design where absolutely flat color is desired, the Tempera or Show Card colors can be used; these are opaque and dry lighter. A red sable brush about one-quarter inch in diam-

eter and another one-eighth inch are best. A heavy card board can be used for these colors.

✕ ✕

Through a mistake which was detected too late, the designs on page 171 in last issue (February) were attributed to Albert W. Heckman. They are by Arthur A. Beverly.

✕ ✕

As an antidote to the letter published last month, we give a few of the letters received since that date. It is gratifying to know that we receive twenty of these to one of the last sort:

"We use your Magazine constantly. Two of my students expect to teach china painting and say that the first thing they will do will be to subscribe to K. S. The last two years, I think, have shown a decided increase in the number of good designs in your Magazine."—Mary Best, Instructor, College of Industrial Arts, Denton, Texas.

"I want to tell you what a source of inspiration your Magazine has been to me, in fact my only inspiration since I left art school. I have made my stock of Ceramic Studios and all the numbers of Palette and Bench my text books. I fully realize their worth which cannot be counted in dollars and cents by any serious student."—Juanita Meredith, Litchfield, Kentucky, designer.

"I am happy to be sending you a cheque for \$10 for renewal of my subscription and for a new subscriber, and feel sure that she will enjoy the Magazine as much as I do. I have been loaning her my bound volumes and she is enjoying them and anticipating the ones to come. I wish you a prosperous year."—Mrs. Emma Pratt Bronner, Worcester, Mass., teacher.

"I have been away for three years and found that the College had discontinued Ceramic Studio, but I feel that I could not get along without it, so had last year's numbers ordered and subscribed for this year. With best wishes."—Elizabeth Potts, Instructor, Christian College, Columbia, Mo.

"I am sure that every up to date teacher would prefer to use nothing but original designs in her class room, but I find it impossible with so many different branches of art to teach, demanding time and thought. I want to express my appreciation of the very helpful and suggestive designs now being given by Ceramic Studio. They are so easily adapted to various shapes and sizes that I look upon them as veritable "life savers."—Lucie M. Mauley, Instructor, Dickinson Seminary, Williamsport, Pa.

"Enclosed cheque for \$10 in payment of two subscriptions. I want the Studio very much, have always had it so that now it has become a real member of my household that I do not care to be without. Wishing you all success."—Ethel E. Abor, Fresno, Calif.

"I cannot do without K. S., so please send it on as usual. I appreciate the articles dealing with the decoration of other things in the house beside china. Wishing you continued success."—Mrs. L. H. Waldon, Hamilton, Ont.

(Continued on page 200)



Fig. 116



Fig. 117

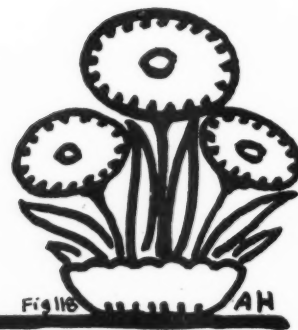


Fig. 118

AH

DESIGN

Albert W. Heckman,

ONE of the most difficult problems for us to master is to think of Nature in terms of design, or to tell our tale of beauty in art form. Flowers with their infinite varieties of shapes and colors are an ever increasing source of inspiration to students of design. We all use them and, when we study the art of the past, we find countless examples in which the master craftsmen of yester-year have used them. In the earliest bone carvings of the Alaskan Indians and the more recent basketry and pottery of the Zuni people, in the ancient paintings of the Chinese and the old prints of the Japanese, in the lotus of the Egyptian decorations and the carnation, tulip and rose of the Persian pottery and weavings, and in the Italian brocades and Gothic carvings we see flowers, or what are symbols of them, expressed in many ways. One thing is evident in the best of all these expressions—those which we value the most highly are those in which the spirit of the flower and not merely the naturalistic representation of one, so to say, has been recorded. Another obvious thing, on the other hand, is that in those periods of art we term decadent we find this spirit or quality is lacking and the emphasis put on realism or the making of the flower life-like in appearance.

Are we ever satisfied with naturalistic representations of flowers arranged formally into what appears to be a design? Is our interest held very long by the pictures of pansies and roses we used to paint on our dishes? Is there no one who really cares to learn what art is and who does not want *Keramic Studio* to be anything besides a "copy book"? The trend of thought as evidenced by our work in the last ten or fifteen years answers the first two questions and our overcrowded art schools to which many of our china painters go is an answer to the third. We must not deceive ourselves, however, in judging our work as it is to-day. Many of our conventional designs are, on the whole, not much better than our naturalistic ones. It is only that we are expressing our same selves in a different way. There is hope in this, for this different way is leading us to the right way—and there is a right way. This consists of grasping the essential qualities of what goes into the making of a good design.

What we want in our designs is something besides the natural beauty of the flower—something which is in accord with all works of art—and unless we put this "something" which we call art form into our work we not only fail to make a design which has any esthetic value but we get very little joy out of our task. The thing then for us to do is to first lay emphasis on those qualities which our designs too often lack and to forget, temporarily at least, our knowledge of botany. One way in which we might do this is to start with forms as simple as circles and, without thinking of any



Fig. 128



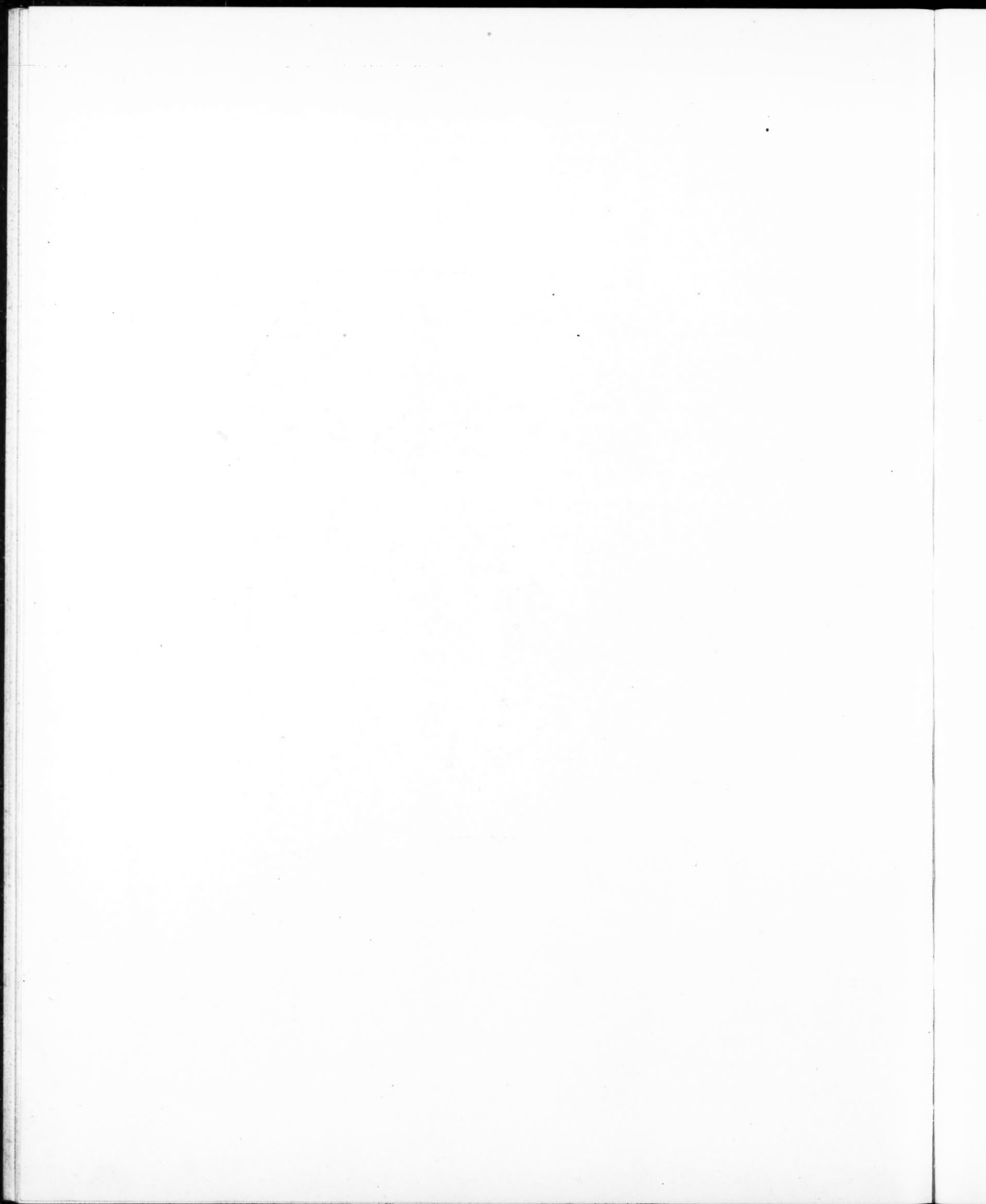
Fig. 139



MARCH 1921
KERAMIC STUDIO

JAR—KATHRYN E. CHERRY

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SYRACUSE, N. Y.



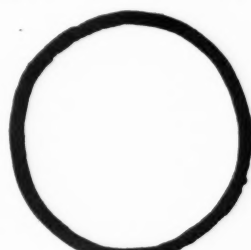


Fig. 103



Fig. 104

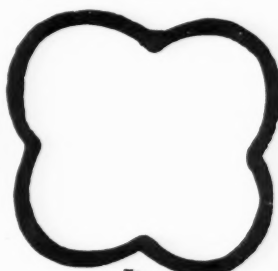


Fig. 105

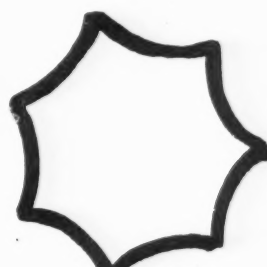


Fig. 106

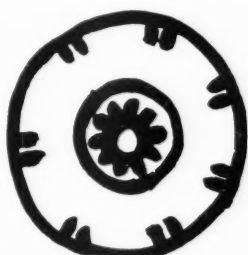


Fig. 107

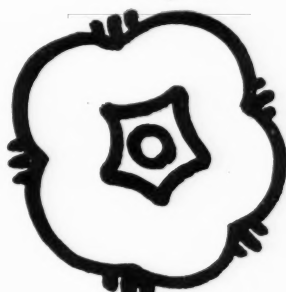


Fig. 108

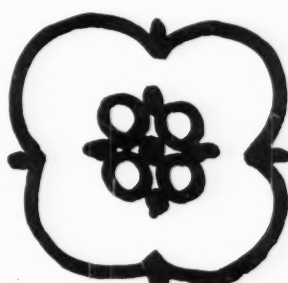


Fig. 109

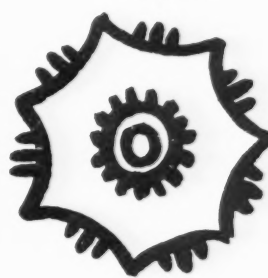


Fig. 110

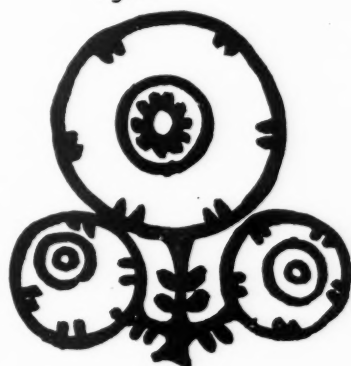


Fig. 111

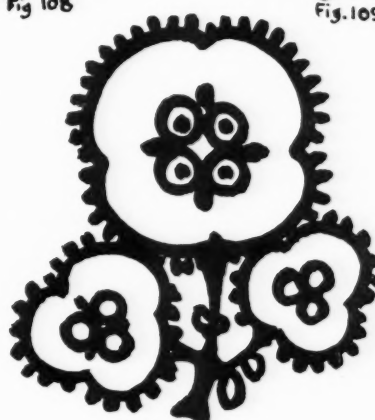


Fig. 112



Fig. 113



Fig. 114



Fig. 115

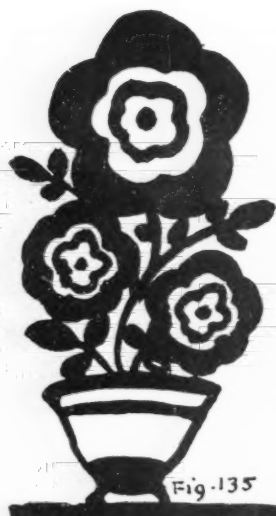


Fig. 135

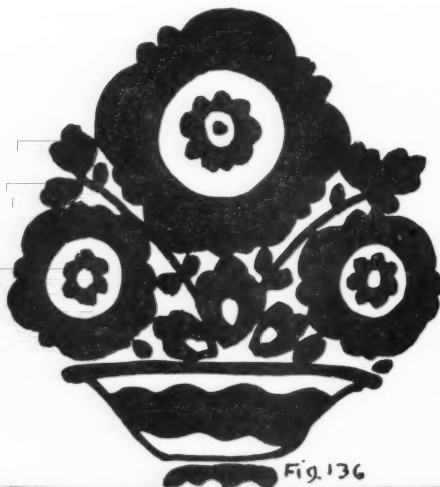


Fig. 136

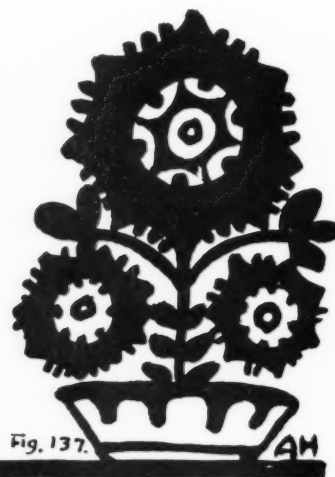


Fig. 137

AH

particular flower, develop these circles in various ways. Nature herself, in fact, starts with forms as simple as these and through development slowly unfolds the flower. Another way in which we might develop this IDEA of FLOWER would be to start with a solid black mass of charcoal and then by cleaning out areas and adding others evolve some forms suggestive of flowers and yet good in their art structure. It is not necessary for us to begin in this way provided we keep in mind the principles which we have emphasized in all these problems. We might take particular flowers as the bluebell (see fig. 116) or the poppy (see fig. 117) and the trillium, the lily or hyacinth (see box cover designs on page 197) and make designs from these. For beginners this is not always advisable, for too much stress is put on "bluebell" or "lily" and not enough on LINE and PATTERN upon which these arrangements were built. So let us see what we can do with a circle!

PROBLEM VII.

Starting with the circle in LINE only as in figure 103 vary its contour as in figures 104, 105 and 106 (do not copy these). Other circles and further variations as in figures 107 to 110 help to complete this idea of "flower". By grouping the "flowers" as in figures 111, 112 and 113 we arrive at

something very much like our leaf arrangements in figures 59 to 62 as illustrated in the January issue of Ceramic Studio. We might develop this a step further and make tree forms as we did with our leaf motif but we think of flowers more as being plants and often in pots, in bowls or baskets, so let us add these and also some of the leaves we developed in our Problem V.

The second part of this problem (this part only to be sent in for criticism) is to take up dark and light pattern and to proceed very much the same way as with the above. In figures 119, 120, 121 and 122 we have simply put one circle within another varying the spacing and the contours. In figures 123 to 126 we have varied these still more and some of these forms we have used in figures 127 and 128. Nothing has been said of color. That must be left to other problems which we will take up in their turn but if anyone wishes to send in color treatments besides the black and white sheet (figures 119 and 131) I will be glad to see them and possibly suggest ways in which they might be improved. This month too we have said nothing of applications—our problem is simply to make a design for a basket, a bowl or a pot of flowers in black water color paint on white paper. In the April number we will take up the problem of application and will show how these and other designs may be used.



Fig. 132



Fig. 133



Fig. 134

AH



Fig. 119



Fig. 120

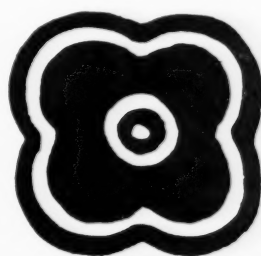


Fig. 121

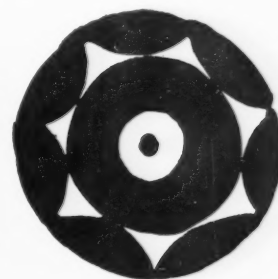


Fig. 122

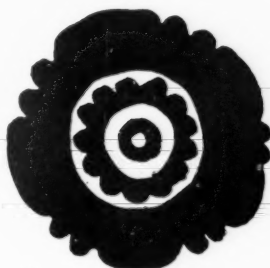


Fig. 123

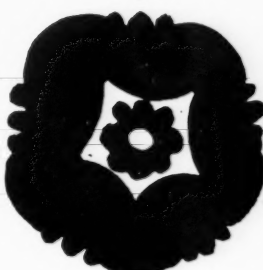


Fig. 124

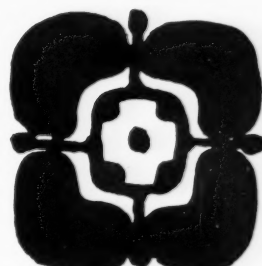


Fig. 125



Fig. 126



Fig. 127



Fig. 128



Fig. 129



Fig. 130



Fig. 131

A.H.

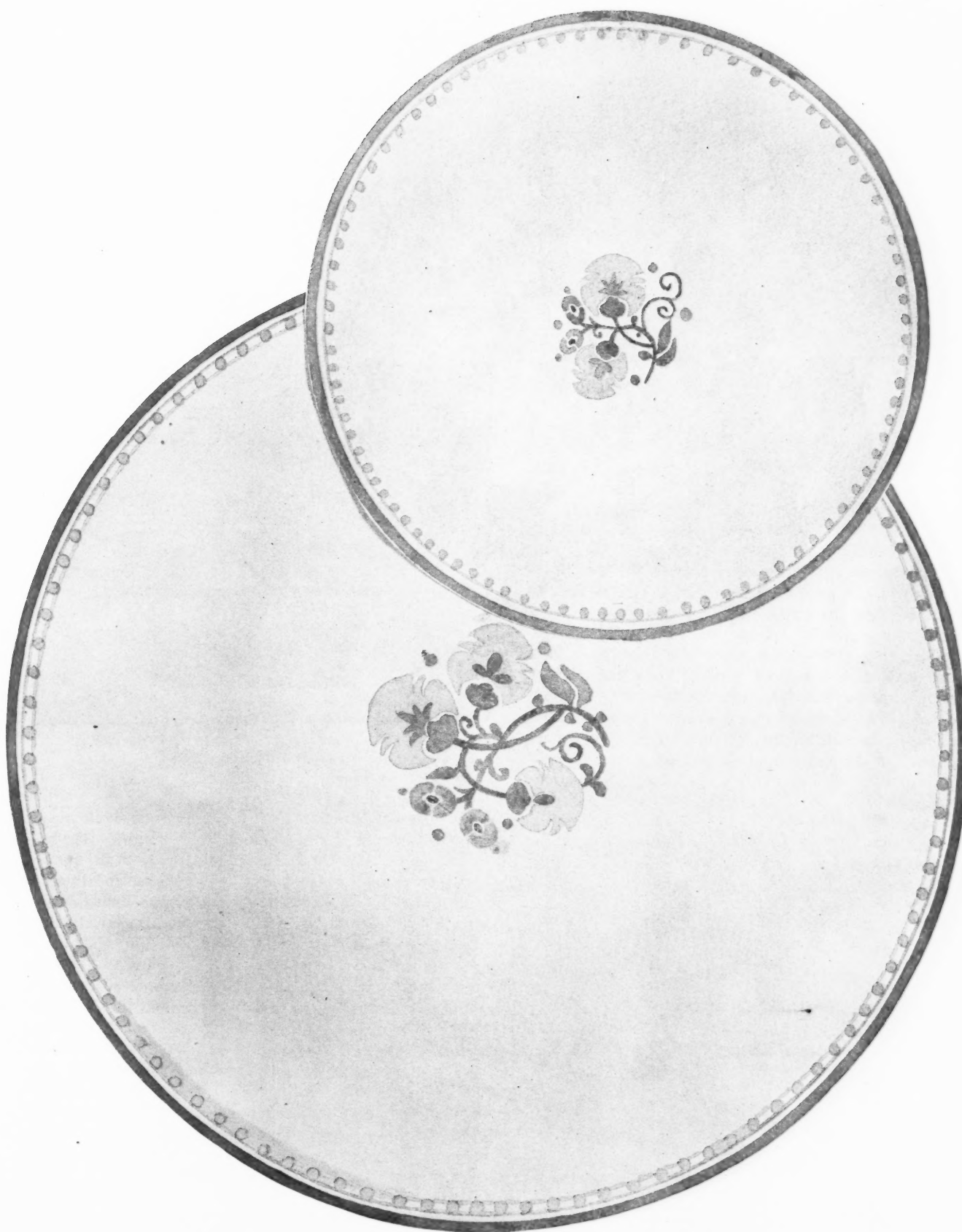


ALBERT W. HECKMAN



BREAKFAST SET, FIRST PRIZE—FLORENCE Mc CRAY

Dark bands, Dark Blue. Stems and leaves Soft Apple Green. Flowers Lavender Violet with Rose centers and dots.
Dotted edge and line Lavender.



(Treatment page 186)

FIRST PRIZE, BREAKFAST SET—FLORENCE McCRAY

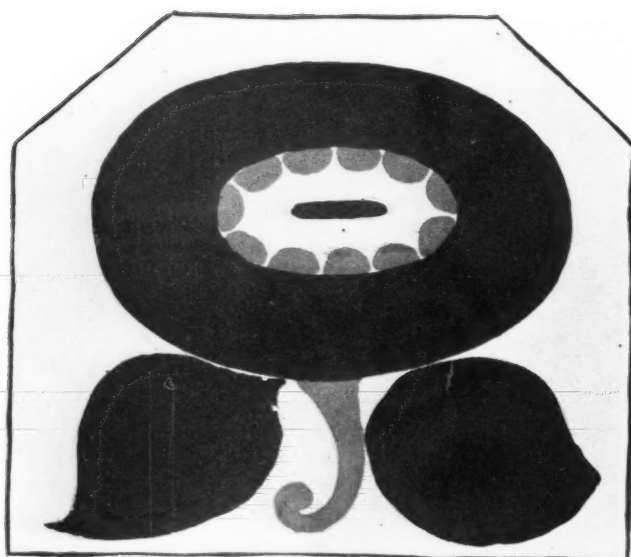


Fig. 1

EMBROIDERY DESIGN

Marie Riggins.

A decided stimulus has been given to art crafts through the Industrial Art Department of our larger High Schools. Classes in pottery, metal work and wood work have always been a joy to art students, and the more recent opening of classes in Interior Decoration and Embroidery Design have added to the popularity of the department.

The field for the application of embroidery design to house and costume decoration is large and depends very much upon the originality of the instructor. Such problems as designing pillows, book-ends and bags have been used, laid aside and then used again. Since the demand for them does not decrease there must be many new possibilities in each. The book-end is the simplest problem for a class beginning in embroidery design. The three illustrations figures 1, 2 and 3 can be worked in silk, cotton or wool with the simplest kind of stitchery. The effectiveness of the design depends upon the combination of colors, and almost as large a variety can now be found in yarns as in silks. In figure 1 the flower is designed in red-purple with a center of warm yellow and orange and leaves of blue purple and blue green. The background is a natural colored linen, rough in

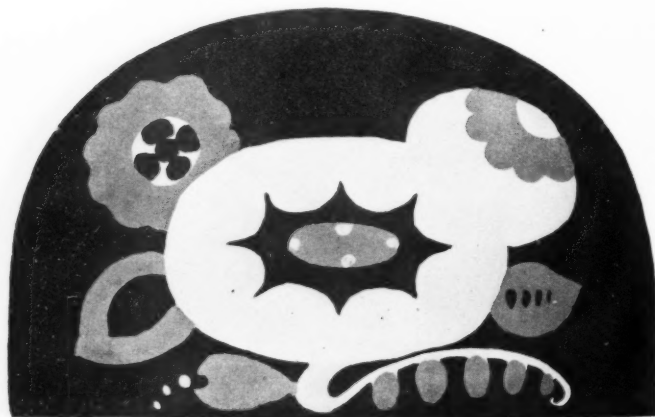


Fig. 2

texture. Figure 2 is of a dark colored linen, the central flower embroidered in orange and the smaller one in yellow. The gray tone used in the illustration represents blues, blue-greens and purples. The same design may be worked on an old blue linen in colors that give little or no contrast but depending upon the play of warm color against cold for the effect. Figure 3 is a design for contrasting colors. When worked upon the natural colored linen the same color scheme given for figure 1 can be used, or the black may represent a very dark blue which contrasts with the orange, yellow and light red of the centers, leaves and stems. When the work is finished a heavy grade of sheet iron is used for the foundation and this is to be had ready made from book-stores. This foundation is padded so that the sharp edges are softened and the embroidered linen cover will fit smoothly.



Fig. 3

The bags are more difficult to make because of the necessity of accuracy in fitting the material to a top. The pattern should first be cut in muslin and made to fit the top. When the material is cut it should be basted and fitted to the top to be sure of its accuracy before the embroidery is started. Figure 4 is embroidered on a warm grayed yellow or gold tapestry cloth. The strips are of silk, old blue or jade green in hue. The flowers drawn in black are the same color as the strips, while the gray represents a variety of warmer softer tones. The bag is lined with the same material as is used in the strips. Figure 5 is made of softer material such as duvetyn, old blue in hue. The embroidered strips inserted into the material are made from warm gray silk or tapestry cloth if a contrast is desired. If a single tone effect is wanted red purple is used. If the warm gray is used the flowers are embroidered in red purple and the small gray spots in "peacock" blue. If the strips are purple the embroidery may be either in old blue or gold.

Figures 6 and 7 have color notes added to them which may be followed out in doing these two designs, many times enlarged, on cushion covers. These two designs may be used just the size they are here for box covers in enamels. Figure 6 has been used effectively for the front of a waist



Fig. 4

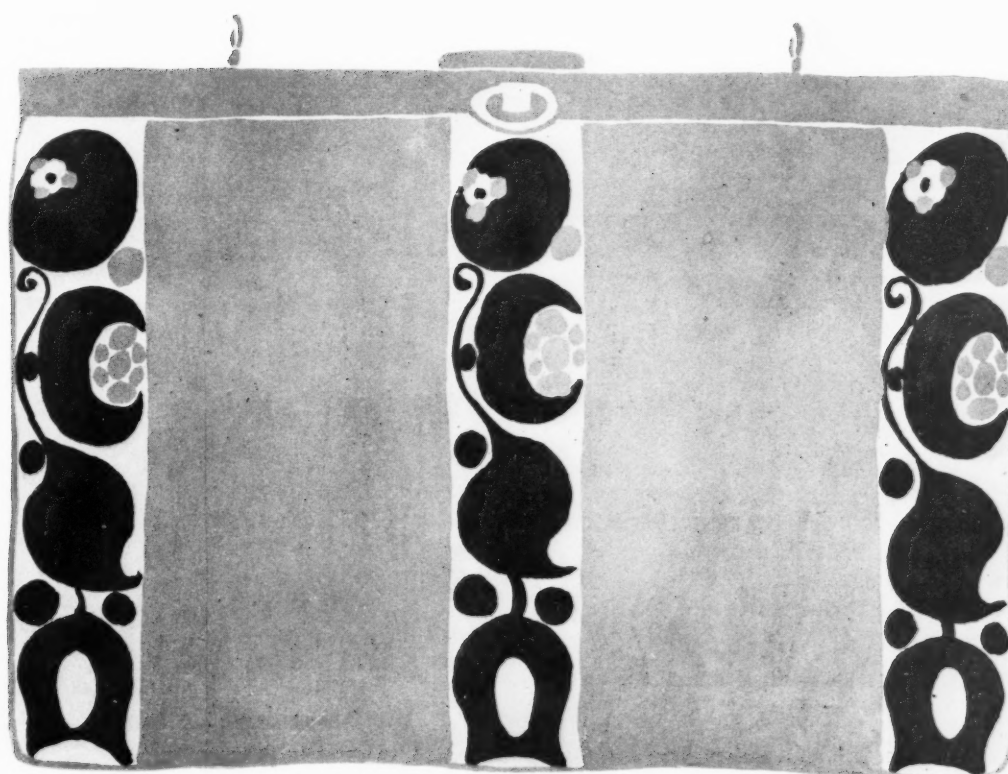


Fig. 5

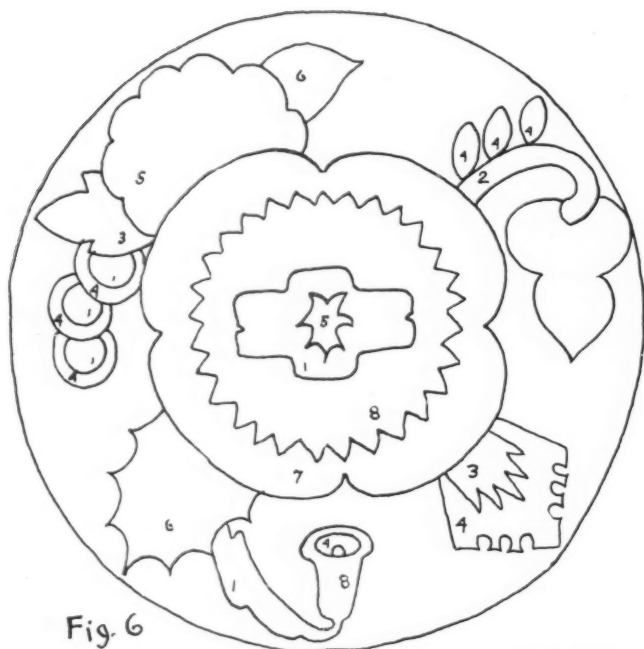


Fig. 6

1- Yellow Green, 2- Yellow, 3- Orange, 4- Blue-green
5- Red purple, 6- blue purple, 7- Gray violet, 8- vermillion



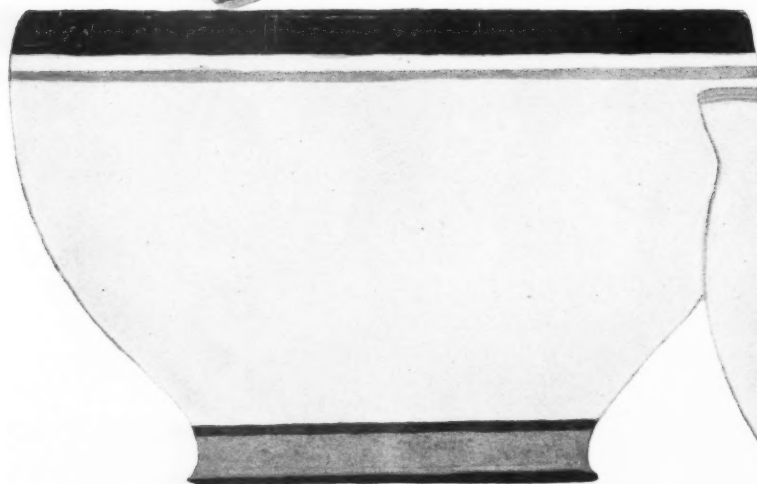
Fig. 7.

1- Yellow Green, 2- Yellow, 3- Orange, 4- Blue-green
5- Red-purple, 6- Blue purple, 7- Blue, 8- vermillion

of a very thin material such as georgette crepe and here silk threads were successfully combined with the wool threads.

A box of bright colored wools to a needle worker, like

pans of paint to a painter, is an inspiration and the avidity with which children go at a problem like this one of using wools for embroidery is a proof of the joy one may get out of translating these designs into color.





CHILD'S SET, RABBIT—ABBIE Y. L. HARPER

PLATE—Dark blue rabbit on Apple Green ground. Eye, nose and inside of ear Red. Whiskers and spot over eye, Apple Green. Circle around center Green. Edge Green also band next edge with dark Blue spots. Lettuce and carrot tops Green, one Orange, one Red carrot. Spot back of lettuce Dark Blue with Green dot.

BOWL—Apple Green edge, Orange band next, line of Dark Blue below. At base, wide band of Dark Blue with Green line above and Orange below.

Rabbit Medallion for inside of Bowl—White rabbit on Orange ground, Blue tail and inside of ears. Line of Green around and Dark Blue line outside the circle.

Three groups of the carrots and lettuce inside rim. Lettuce and carrot tops Green. Carrots Orange and Blue.

PITCHER—Apple Green rabbit and handle. Violet eyes, whiskers and rim to pitcher, line of Green inside.



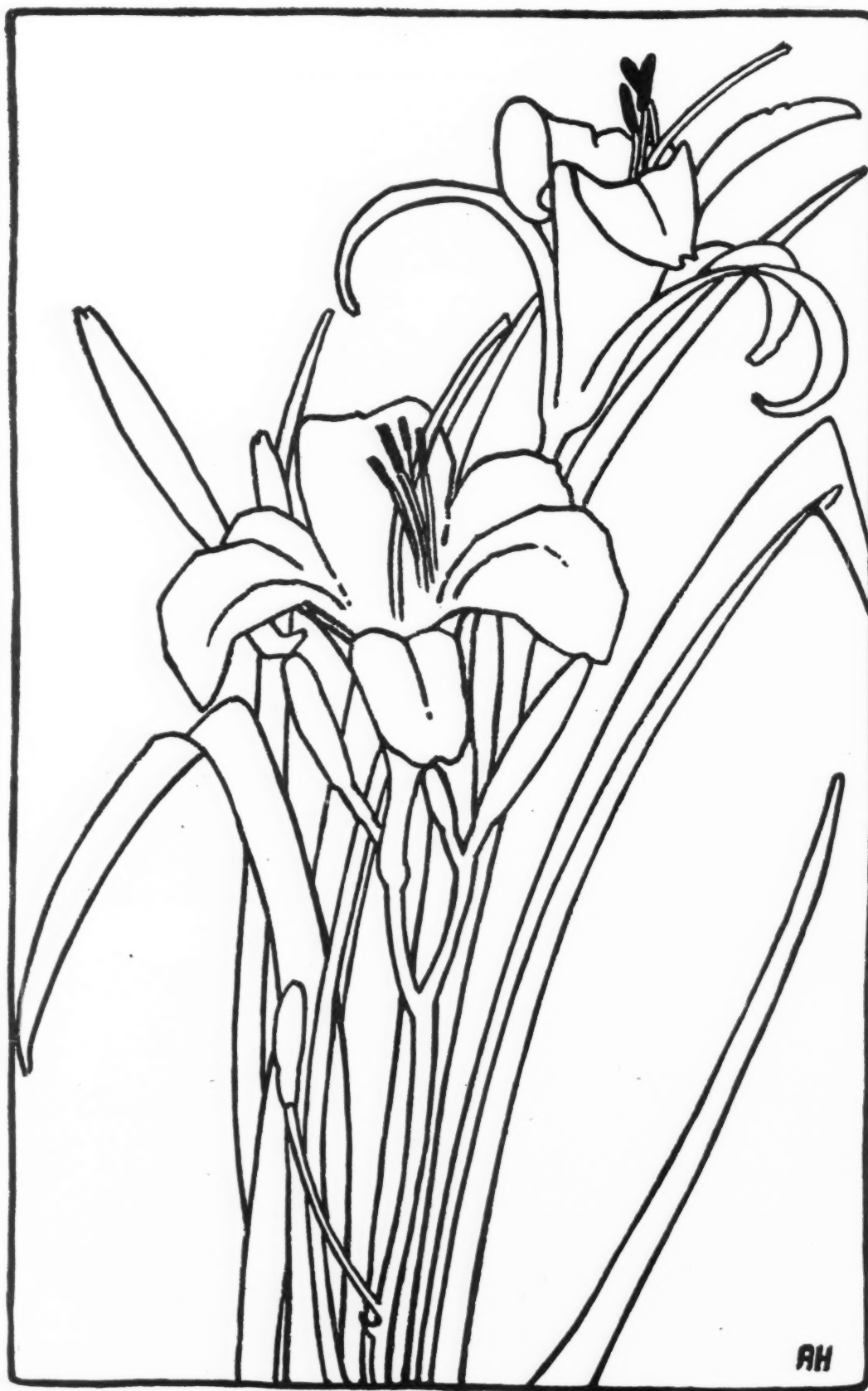
FIRST PRIZE, DINNER SET—KATHERINE HOLDEN

(Treatment page 199)



FIRST PRIZE, DINNER SET—KATHERINE HOLDEN

(Treatment page 199)



LILY PANEL—ALBERT W. HECKMAN

(Treatment page 196)



LILY PANEL—ALBERT W. HECKMAN

(Treatment page 196)

LILY PANEL (Pages 194, 195)

Albert W. Heckman

ONE way in which this might be carried out on a tall cylindrical vase or on a flat panel is to outline the whole design as illustrated in line with a Glaze for Green. Fire and then with flat washes of Albert Yellow, Carnation and Blood

Red paint in the lillies and buds. Lemon Yellow and Yellow Green should be added to these colors for the buds. The leaves are Olive Green in two tones. Fire again and then oil the whole piece with Oil for Dusting. Dust with Glaze for Green. Clean out the flowers and tips of buds and then fire again.



LEMON LILY—ALBERT W. HECKMAN

BOX COVER DESIGNS (Page 197)

Albert W. Heckman

Hyacinth: Flowers are Azure, leaves and stems Grass Green and Blue Green, background is Black and the stamens and design in border are Amethyst.

Lemon Lily (at right): Flowers are Citron and Jonquil Yellow, leaves and stems are Gray Green and Grass Green, with Lilac, Wisteria and Chinese Blue in the border. Background is Night Blue.

Canadian or Orange Lily (at left): Flowers are Jonquil and Orange 3, stamens are Pompeian and leaves and stems are Blue Green and Meadow Green. Background is Black. Border is Cadet Blue, Deep Turquoise and Orange 3.

Wake-Robin or Painted Trillium (top): Flowers are

Peach Pink and Madder Red painted into each other, leaves and stems are Blue Green and Gray Green, background is Black, and Night Blue and Amethyst are used in border.

For enlarged Lemon Lily design see above treatment.

Fish Design: This may be done in ordinary china paints using Empire Green, Blue Green, Yellow Green and Lemon Yellow to make the two different tones in the background—the lighter one is warm and light in color and the darker one is cool. The fish are flesh color made with Carnation, Blood Red and Albert Yellow, the smallest one is quite red. The touches of sea weed are Blood Red and Lilac. This could be used in the center of a plate or platter with a very simple border arrangement of sea weed.

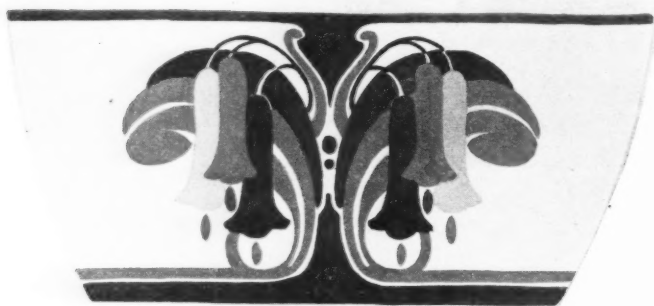


BOX COVER DESIGNS—ALBERT W. HECKMAN

(Treatment page 196)

BEGINNERS' CORNER

WALTER K. TITZE - - - - Assistant Editor



BELL-SHAPED FLOWERS AND LEAVES

WITH just such a simple motive as shown this month, one can do endless designs with simple arrangements. After having decided on a certain shape, take this motive you have selected and arrange it in as many pleasing ways as you can and then select the one which appeals to you most.

I have taken this bell shaped flower with suggestion of stems and leaves and have reversed it to complete my design for mixing bowl. Bands had to be drawn to hold it together and to carry the eye around to the motive on the other side. A circle has no end, and when applying a design to a bowl plate or anything circular (and this applies to almost everything in china), you must so construct your design that your eye will follow around the object and be brought back to the starting point without feeling that you have had to stop to cross a break in the design. This does not mean that you must have lines always connecting, but it does mean that you must not run your design out of the circle without having some part of it to take your eye to the next motive.



For the coloring of this bowl, I suggest:

If on a satsuma bowl—use three tones of blues from a rich dark blue to a light green blue.

If on a yellow mixing bowl, green leaves with three tones of yellow flowers, a brown yellow, a strong egg yellow and a soft yellow. This may be carried out in browns and yellows with pleasing results.

The design for a Batik Fan worked from this bell motive, is a little more difficult and I would suggest that the Beginner start something more simple, but, if you have had some experience in Batik work, you will have no trouble with this fan idea.

Use blue for background, greens for leaves and orange and yellows for the flowers.

After you have the dyeing completed, have a wooden handle made and I would suggest it to be a long handle. One can paint handle a dark blue or may carry it out in colors to match the design. A square fan is unusual.



ANSWERS TO CORRESPONDENTS

Mrs. C. W.—I painted a vase with gold dragons and solid black background using Hibbards black, but it came from the kiln with a decided brownish tinge and very rough. I gave it the second and third applications and fires with no better results. I then gave it two applications and fires of Campana's best black (five fires in all) while the black is dense enough it is rough unglazed (in spots) and is very ugly. Is there a lustre or something I can use over the background that will either give it a unique or a halfway presentable appearance?

Your first trouble is that you failed to grind your color long enough. When black is used as a background color it must be ground to a very smooth paste, or it will come from the kiln, rough in appearance. The second black is one that I am familiar with and if you had used this black first fire and ground it smoothly I know you would not have had the trouble. There is no lustre that will cover. Try Matt Black. Apply English ground-oil to vase, pad until no oil sticks to pad, allow to stand one-half hour and dust. This will cover the error, but the black will be unglazed.

G. F. K.—How can I put initials in gold on an ivory toilet set, and what kind of gold?

Gold, silver or any metallic paint when used on ivory, must be mixed with shellac. Get the powdered gold and mix with shellac to the consistency of cream. Apply one coat, and, when this is dry, apply the second, etc.

R. M.—I used Cherry enamels and by mistake underfired them. Can I finish with second painting of enamel before firing again?

I would advise when enamels are underfired to refire before applying second coat. You must give a good fire. Enamels are better fired too hard the first time than not enough, for they can be easily repeated when the surface is smooth, even though the color is fired out.

FIRST PRIZE DINNER SET (Pages 192-193)

Katherine Holden

SEVERAL color schemes are suggested for this set. The vegetable dish is executed in two shades of Dark Blue and Apple Green on a soft grey ground for the panel, etc. The body of the dish is left white. The same color scheme can be carried throughout or a Purple Blue and a Green Blue or Blue Green can be used on a white ground as on the service plate above. Other color suggestions are shown on the different shapes though only one color scheme is to be used throughout. The bowl shows a black ground, a violet edge running down between panels. Violet flowers with turquoise spots in the upper corners and the two lower forms in the cluster are Violet. The three upper ones are Turquoise with Olive Green spots. Leaves and stems are two shades of Olive Green. Two spots at bottom Turquoise. Inside rim has a Turquoise line one-fourth inch below. Pitcher shows bands in soft grey lines either side in Yellow and lines of Lemon Yellow and Turquoise Green at base. Berry cluster, three upper berries, Salmon Pink, Yellow centers. Two lower forms Violet. Leaves Green. Stems Grey. Upper corner forms Turquoise Green and Violet. Lower corners Grey and Pink. Violet lines between and on handle and inside of rim. Other suggested color combinations are, Orange, Orange Red Violet and Black or Salmon Pink, Violet, Turquoise Blue and Black.

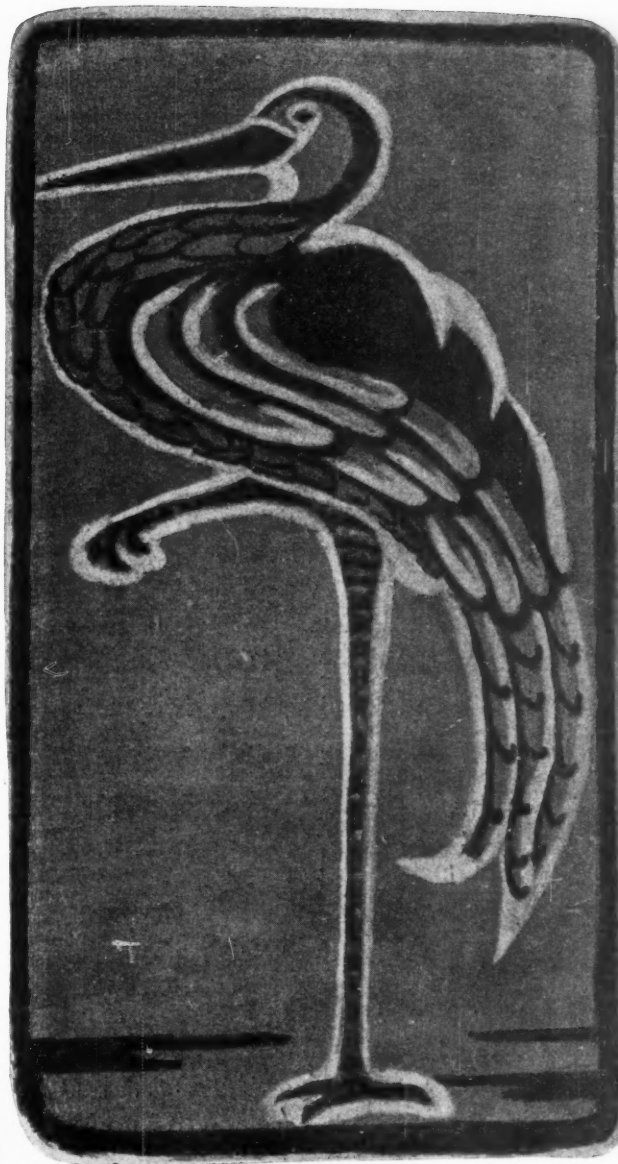


STUDIO NOTE

F. G. Coover of the Coover Studios has opened a retail Art Studio in Los Angeles, and expects to have branches in Chicago and New York during the year.



DESIGN FOR JAR—JUANITA MEREDITH



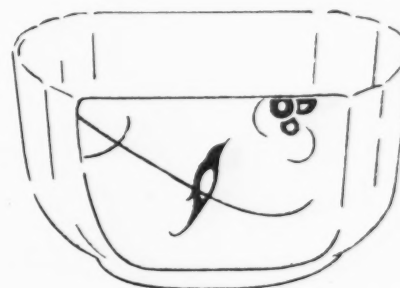
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JAR (Supplement)

Kathryn E. Cherry

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SALT DISH IN GOLD AND WHITE—JUANITA MEREDITH

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(Continued from page 181)

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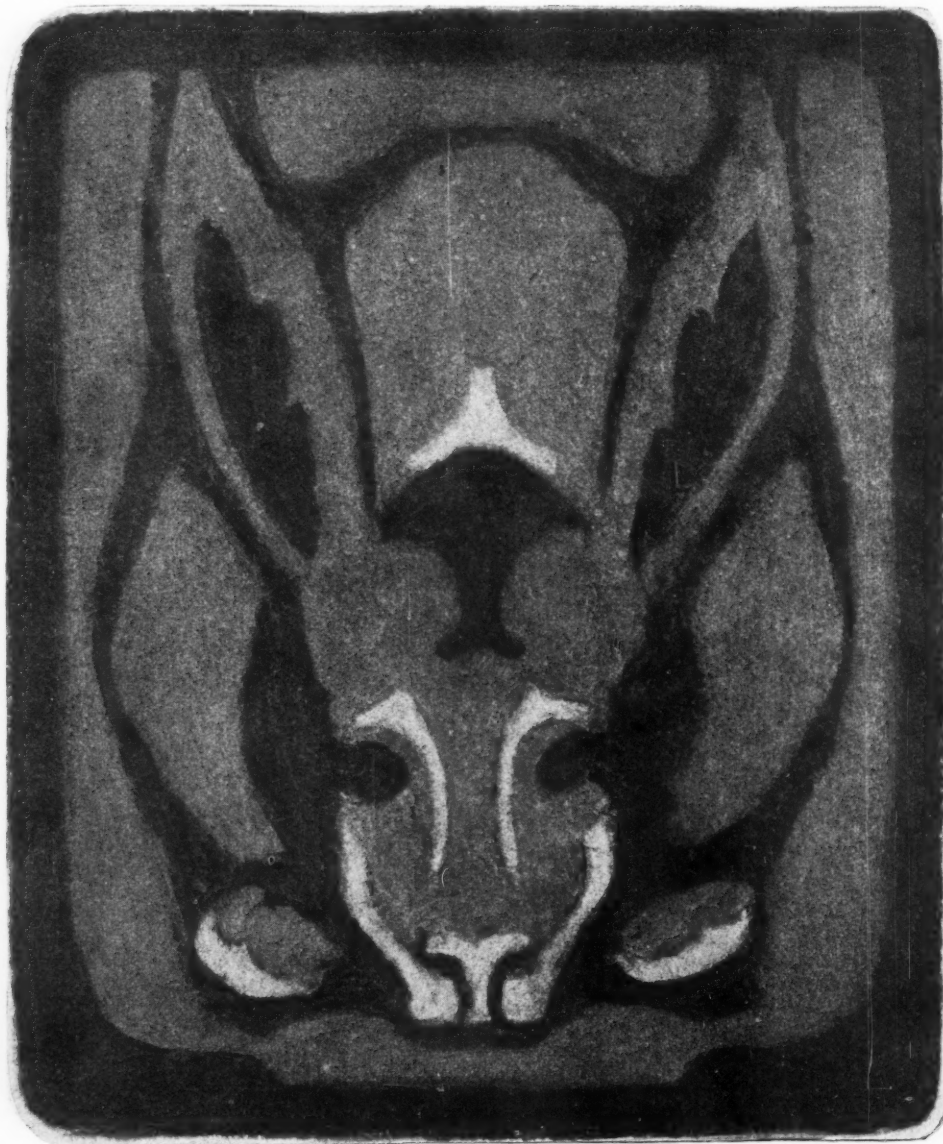
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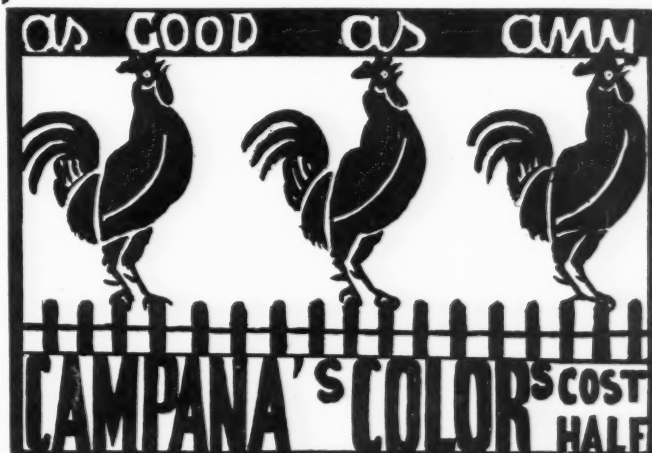
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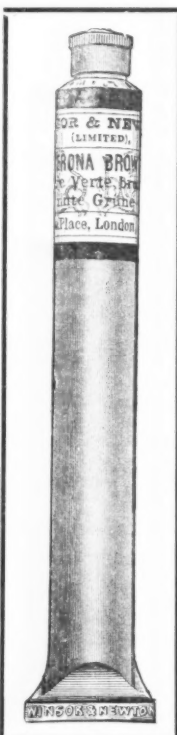
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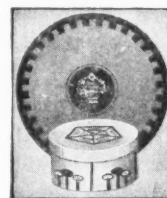
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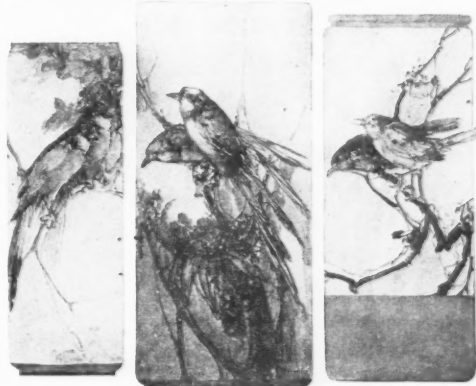
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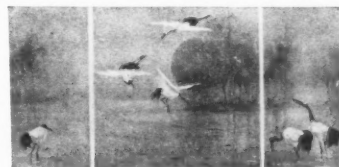
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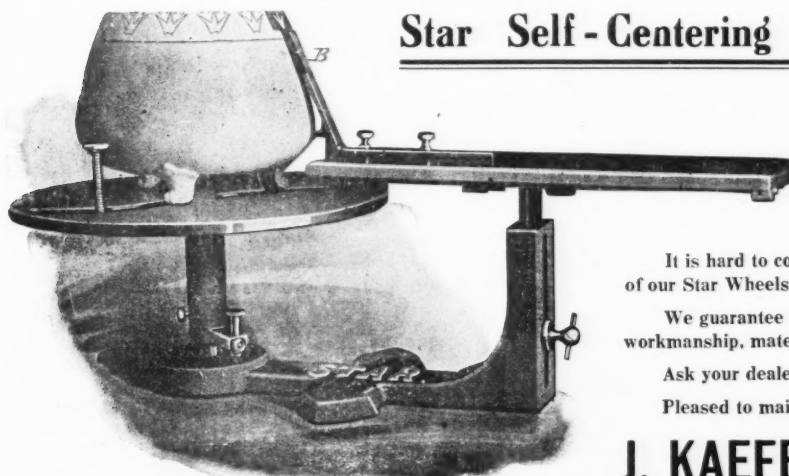


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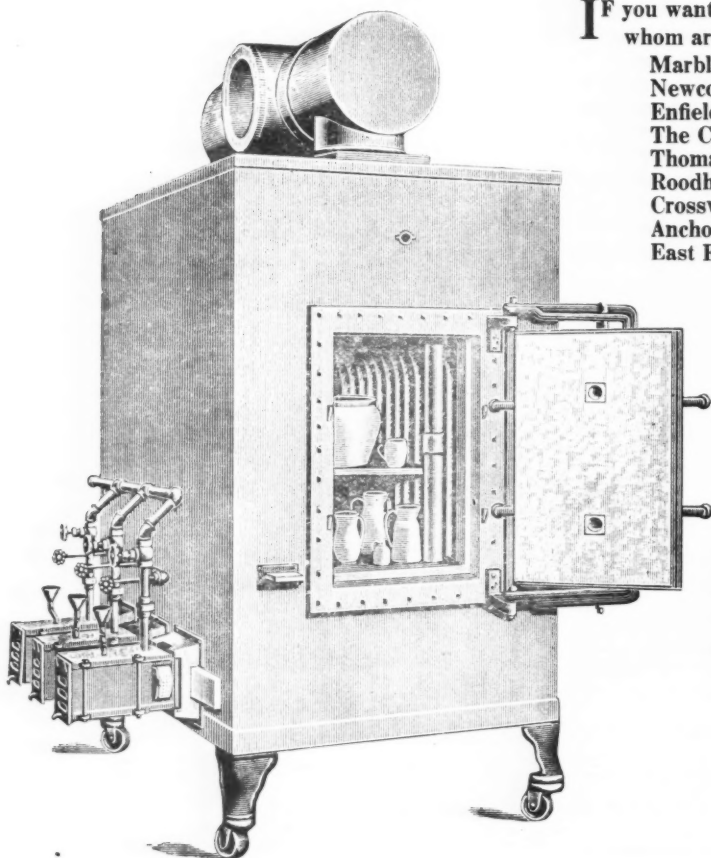
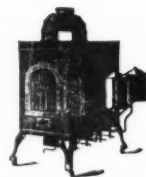
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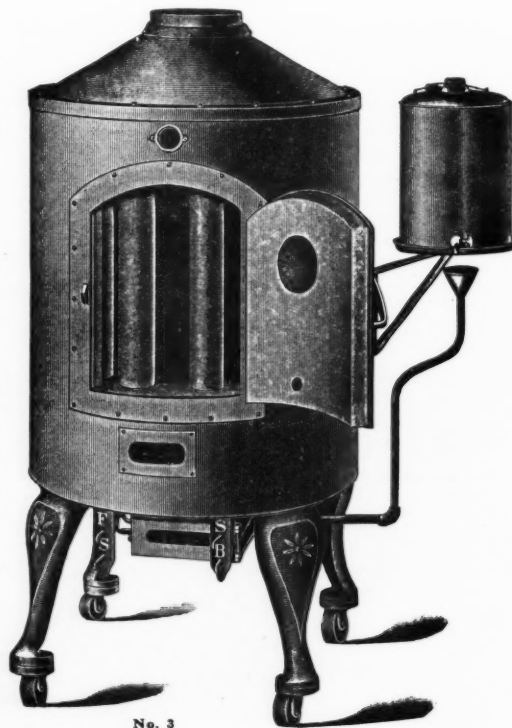


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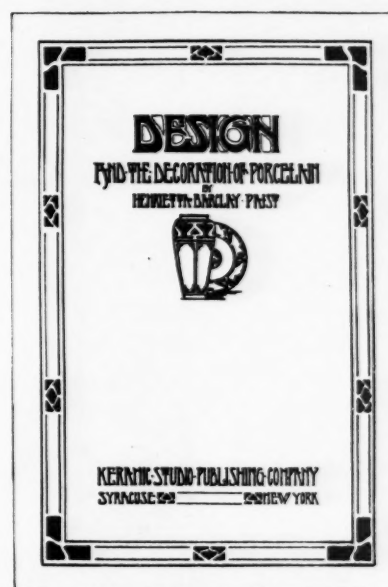
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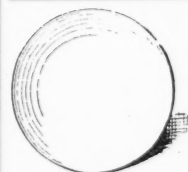
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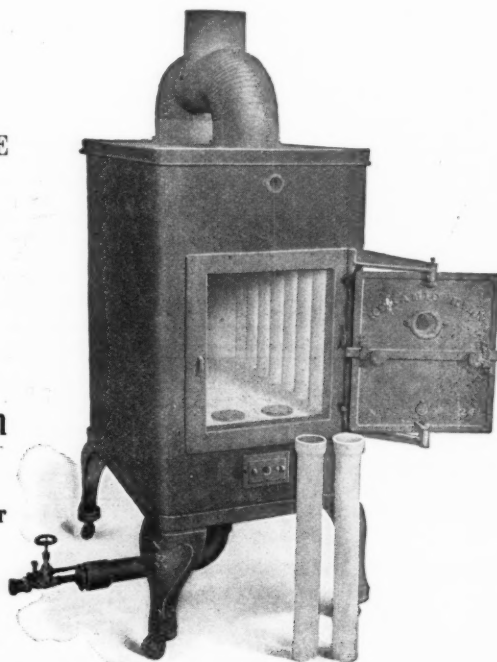
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